COLONIAL AND INDIAN EXHIBITION.
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The JOURNAL OF INDIAN ART.

THE JOURNAL OF INDIAN ART

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from the collection in the
Indian Silk Culture Court.

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Patolo. Silk Marriage Sari.
Silk Brocades.—Kinkhabs.
Kinkhab Kharita Bag.
Kinkhab Table Cloth.

PRINTING.
Printed Priest's Cloth.

DYEING.
A two-coloured Marriage Sari.
Bandana Turbans.
Bandana Sari.

Edited by Sir George Birdwood, C.S.I.

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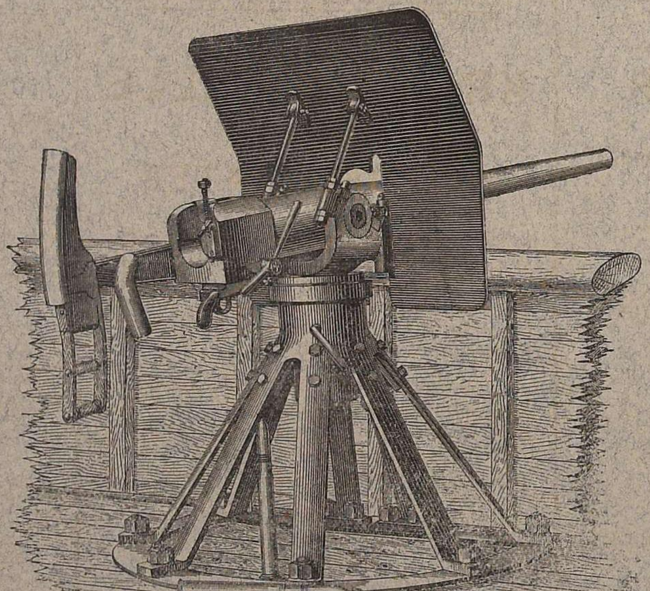

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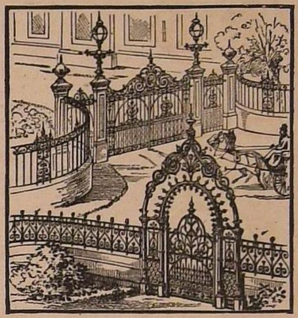

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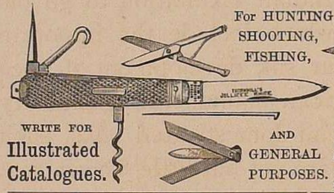

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The Journal of Indian Art.

ON

THE INDIAN SILK CULTURE COURT

AT THE

Colonial and Indian Exhibition,

BY THOMAS WARDLE, F.C.S., F.G.S.

IT is intended in this paper and in the illustrations which accompany it to pourtray some of the more interesting and characteristic examples and styles of Indian textile art.

Last year I was asked by the Government of India and the Royal Commission for the Colonial and Indian Exhibition to go out to India chiefly in the interests of Sericulture in all its branches, which include the important and long established, but depressed, Silk Industry of Bengal, the Tussur silk development of cocoons and raw silk, now happily a vigorous and settled European and American manufacturing industry which fifteen years ago was non-existent, and that of the other wild or semi-domesticated silks, such as the Eri, Muga, Atlas and Cricula trifenestrata, as well as others which are yet but little known to art or commerce in England.

Also to investigate the state of dyeing and printing in the various and numerous parts of India where such operations are carried on, both of silk and cotton fibres and fabrics, and to collect examples of silk in all forms from the cocoon to the decorated and woven fabric for representation in the Silk Culture Court of the Colonial and Indian Exhibition, over which I have had the honour of being asked to take honorary superintendence.

The limits and objects of this Journal preclude descriptions and illustrations of the more industrial part of my work in India, such as examinations of the different fibres of Indian silks, cocoons and raw silk, and also engravings of the beautiful series of Indian moths and the larvæ which produce them. These will be found explained and illustrated to some extent in my "Descriptive Catalogue" of the Silk Culture Court, a work which I have intended to be of permanent interest and reference.

I think it necessary to state here that I found such a mission necessary in all the branches I have mentioned, and that the warm encouragement and assistance I received from various gentlemen, official and non-official, throughout India, in giving effect to the objects of that mission and in aiding me in every possible way, will ever be vividly impressed on my recollections.

To mention the names of all would be what I would much wish; to mention a portion would be invidious. I am in duty bound to name one—because under his directions and advice as my official superior my work was organised and effected—Mr. E. C. Buck, now Sir E. C. Buck, LL.D., Secretary to the Government of India, Revenue and Agricultural Department, Calcutta, who kindly placed his carriage and servants at my disposal on my arrival at Calcutta, and cordially helped me throughout to organize and to do my work. It was great encouragement to learn from him, that, of all the Indian industries that needed investigation and encouragement, that of silk held the first place, and this he has both repeated and strongly upheld as Commissioner for the Government of India during his stay in England this year. Should the silk industries of India attain a great development, which I am firmly convinced they are both capable of and destined to attain, India will be indebted to him in no small degree for such a desirable consummation.

That there is a great future in store for Sericulture in India is beyond doubt, and if only the same energy were applied as that brought to bear on the production of Indian wheat and Indian tea, the day would not be far distant when the silk manufacturing centres of Europe would desire the raw silks of Bengal as much as they now do those of China and Japan; for that India should take a fair position in the supply of the world's demand for silk is not for Englishmen to gainsay. On the contrary, India, with a greatly increasing population (the natural result of a great Continent at peace with itself, and a growing

security from depopulation by famine, an improved sanitary administration and more scientific medical enlightenment and instruction), it goes without saying that Englishmen, of all others, should feel the greatest possible interest in the material welfare of India, and especially in everything which tends to the organisation and stimulus of her varied industries, particularly one which is so capable of being so widely spread as Sericulture.

I must not, however, dwell much further on the industrial aspects of cocoon producing and the exploitation of raw silk, than to refer my readers to the Government of India Report of the Silk Conference held at Calcutta on January 8th, 1886, in which are shown the capabilities of Bengal cocoons for being reeled into a raw silk of remarkable cleanness, regularity, fineness and elasticity, of which it was not before thought capable. Examples are exhibited in the Indian Silk Culture Court under Nos. 249, 250, 253, 254, 260, 261, 560, 563 and 565.

No. 259, of 10 deniers, I reeled at Surdah, by the European system of reeling, using the Tavelette Consono, which is a much better system than that at present in use in India, where silk the freest from *duvet* and *bouchon* is required. I was enabled to determine the possibility of the cocoons of Bengal being reeled with such regularity by previous microscopic study of the nature of their fibres.

The Bengal silk of commerce, of such beautiful golden yellow hue, is produced by two species of silkworms, somewhat different from the *Bombyx mori*, or European worm. They are stated by Mr. J. Wood-Mason, of the Indian Museum, Calcutta, to be *Bombyx crœsi* and *B. fortunatus*, the former being the *Madrassee*, or *Nistry-poloo* worm of the rainy and hot weather bund or season, and the latter the *Desi* or *Chhota-poloo* worm of the cold weather bund. These worms appear to be better suited to the peculiar climate of Bengal than the *Bombyx mori*.

Indian Sericulture has received a new impetus in a scientific direction. When in Calcutta, I suggested to Mr. Buck the desirability of a scientific investigation of the silkworm being commenced, with a view of enquiry into, and amelioration of, disease, the breeding of the worms, the growth of the mulberry food, the exhorbitant rental of the mulberry lands, and all that relates to the production of good cocoons.

Mr. Buck acceded, and at once set about organising the means. He charged the Indian Museum at Calcutta with this enquiry, and Mr. Wood-Mason, the assisting superintendent, immediately began it methodically. The first fruits of it are to be seen, I am delighted to state, in the Indian Silk Culture Court, in a series of cases of moths and cocoons of extreme interest. Hitherto the entomologist has alone occupied this field of research, but now the zoologist takes part with him in his study, and we may confidently anticipate that when biological and morphological attention have been directed to the subject we shall be in possession of much valuable information, which in my opinion Bengal Sericulture has for a long time greatly needed. Thus the absolutely entomological phase merges into the zoological one, and the morphological study of egg, larva and moth becomes an important adjunct to this industrial pursuit which cannot fail to be greatly strengthened thereby. A sericultural laboratory has been constructed at the Indian Museum, Calcutta, and life studies of various species of silkworms. are being daily conducted.

The attention of Manufacturers is now being aroused, the demand for well-reeled Bengal silk has rapidly increased, and more of this silk has been used during the past six months than during the three previous years. When I was in Bengal in December last the price was 11/- per lb., it has now advanced to 15/6, and the demand far exceeds the supply. All the finely reeled qualities have been sold, and consumers will have to wait for fresh supplies until the November bund has been reeled.

This is most encouraging, and points to a great revival and a successful future for Bengal Sericulture, but only so long as the quality is maintained by high excellence of reeling.

The quantity of Bengal silk exported to Europe in 1885 was only 457,600 lbs., it having fallen from 2½ millions of lbs. in 1870.

Even India herself has come to the unfortunate position of importing more silk from China, Siam, Burma, and Bokhara, for her own manufacturing use, than she exports. Mr. J. E. O'Conor, in his "Review of the Trade of India in 1884-85," states that India imported 1,831,702 lbs. last year, a very large quantity for a country which is held to be a silk-producing country. Even Bengal, the great silk-producing province, imported 212,349 lbs. of silk last year.

From these interesting and important considerations of the raw or unmanufactured product, I turn to those of the manufactured and decorated of India, a variety of which form the illustrations to this number of the Journal.

These fabrics may be roughly stated to comprise the Corah silks of Bengal, rudely produced by looms that would raise the smile and wonder of Europeans, the course Tussur fabrics woven in the same

and other districts, the magnificent kinkhabs of Benares, Ahmedabad, Surat and Baroda, in which gold and silver form such important decorative features, the plainer silks of Delhi, the delicate and beautiful silks of Thana (a very ancient Christian Settlement), manufactured by a curious and isolated race of weavers, whose story as well as work is so interestingly told and so beautifully illustrated by Mr. Gupte, in his article on the silks of that place, in the Journal of Indian Art, No. 5. In the sixteenth century there were 4,000 weavers at Thana, but now there are only seven families with fourteen looms. The rich fabrics of Yeola, situated not very far from Thana, and lovely brocades of Surat, incomparable for living beauty and Arabian grace of design, the ruder though not less interesting silks of Peshawar and the surrounding country, the satins of Azimgarh, Ahmedabad, Surat, Dhrangdhra and Kathiawar, the wonderfully constructed patterns of the Patolo weaving with "tie and die" warp and woof, the silks of Berhampur, Cambay, Cutch, Indore, Kathiawar and Bombay, all testify not only to the skill achieved by Indian dyers and weavers during many ages, but also to the fascinations which have held these people spell-bound in the production of their fabrics of mystery and beauty.

The printed silks of India, too, are by a long way not the least of her interesting decorative work. It is a great pity that anything should have superseded the permanent and striking prints of the old-fashioned pocket-handkerchiefs. I have seen them being printed on the squat tables of the Calcutta printers, with indescribable interest, who use their prettily sculptured little blocks with a dexterity and exactness marvellous to see, requiring no pin points to guide them in their repeats of patterns.

The Indians, like the Chinese and Japanese, have never cared so much for what in Europe is termed excellence of quality, which means for the most part mechanical regularity in texture and pattern, and although they have had to weave with threads often much varying in regularity and thickness, yet they have down to to-day managed somehow or other, if they have had a pattern to weave, to put, so to speak, soul into it, and to raise it above the commonplace fabrics so often produced in modern Europe.

For ages, and so long as they continued to use the natural colours which they obtained from their own beautiful dye-stuffs, coupled with an ingenious and traditional taste, they never could go very far wrong in colour. It is now impossible to observe without great regret in passing through India how the love of the modern brilliant European dyes has affected, to a serious degree, the products of the native loom of to-day.

This is also to be observed as much in another part of silk decoration in India which is as extensive, if not more so, than weaving — viz., the ornamentation of fabrics of cotton, wool, and silk, by embroidering with a silken floss or thread. Embroidery in India is on a great scale, much of it unknown because unseen. The native ladies of Assam, for example, embroider most beautifully, not for sale, but for domestic uses and for marriage and other presents. It is purely carried on as an art, and not for commerce, and it is principally done with a silk that will one day, I feel sure, be in considerable demand in Europe—I mean the silk produced by the worm of the *Antheræopsis* or *Antheræa Assama*, or the Muga silk-worm. It was not known to the English until recently that any of this silk was exported. It has often been stated by observers in Assam and India, that it was only produced for home consumption, but when I was in Calcutta making enquiries about this silk, which has engaged my attention now for several years, Mr. E. C. Buck. Secretary to the Government of India, Revenue and Agricultural Department, and Mr. H. Z. Darrah, Officiating Director, Department of Agriculture, Assam, discovered, whilst on a tour of inspection and search in the native bazaars of Calcutta, that the embroidered turbans made in Dacca were worked upon a cloth of cotton and Muga silk, wholly embroidered with undyed silk of the same kind. This embroidery, which had been very well known as having been sent down to Calcutta, and largely worn there by the natives, and also exported into Arabia and other parts of Western Asia, but kept, and still kept, in the hands of a very few merchants, was previously thought to be worked with Tussur silk, the fawn-like colour of which it closely resembles.

It is quite impossible in a paper like this to give any adequate idea of the beauty and variety of the silk textiles of India. The examples which I collected throughout India are arranged in the Indian Silk Culture Court in Districts, and most of them are typical of the styles of each District. Beginning with Singapur and Burma nine examples are exhibited, one of which, No. 8, is of great interest. It is a silk shawl from Pegu, Burma, with red warp and yellow, white, green, black, blue, and red weft. The process of weaving this fabric is intricate and interesting; it resembles that followed in weaving some carpets, where one unbroken thread of the weft is not laid from one end of the fabric to the other, along the entire breadth of the loom, but is drawn aside and substituted at intervals, and used again when required to produce the figures of fish, birds and animals. This is a splendid specimen of the manipulations of the handlooms of the farther East. The red warp and black weft in certain portions

of this fabric produce a very pleasing purple. The conventional appearance of scales of fish, some blue and others green, is remarkably interesting. Fishes, turtles, and lotus flowers, stems, buds and leaves, are also seen in tanks or small lakes, and parrots and peacocks occur in other parts of the design, one part of which consists of the section of a vase filled with deep ruby-coloured silk. On the rim of the vase stand two green parrots facing each other and apparently guarding a chalice which is placed in the centre of the vase on the ruby silk. The pattern work is in white, salmon, green, yellow, blue, ruby and violet on a red silk ground, with here and there Chinese-like embellishments of silver thread lines, sparingly introduced. This is no doubt a Buddhistic cloth, but I am sorry I have not been able to find an explanation of its evident symbolism.

There will be found a considerable series from Madras and Tanjore.

Next follow most interesting specimens from the Bombay Presidency, including Bijapur, Surat, Ahmedabad, Yeola, Cutch, Thana, Poona, Shikarpur, and Tatta.

Next come the Punjab embroideries and silk fabrics, which include Delhi, Multan, Lahore, Jhelum, Amritsar, and Peshawar.

The selections from the North-Western Provinces show beautiful kinkhab weaving from Benares, as well as Azamgarh silks.

Bengal contributes brocades, shot silks, plaids, Tussur silks and Corah silks, some of which are printed in handkerchiefs, and others dyed in various ways.

Throughout the whole collection are good examples of successful dying with indigo, one of the most difficult operations on silk practised in the East. If this were a suitable place for a description of the various methods by which the indigo vats are prepared, much useful information might be detailed, the fermentation of an indigo vat being one of the most subtle operations of the dyer's craft. On passing a blue dyer's workshop in Peshawar, I was vividly reminded of the old and interesting story of Aboo-Seer and Aboo-Keer in the Arabian Nights' Entertainments, where Aboo-Keer, himself a dyer, in his travels, took a handkerchief to a dyer in a town through which he was passing, asking him to dye it red. The man, being an indigo dyer, refused, saying "I will dye it blue," and no inducements, not even the promised information of the process of dyeing both red, green, yellow, and other colours, would persuade him to dye the handkerchief other than blue. It suggested itself to me that I would here repeat Aboo-Keer's request, and accordingly I entered the workshop which was hung round with cloths of blue, and enquiring whether I could have a cloth dyed red, received the answer from the dyer "I will dye it blue," and he refused, even after promise of extra payment, to dye any other colour, saying firmly "I dye only blue."

At Lahore I visited a blue dyer's workshop, and was only permitted to inspect the vats on taking off my shoes, the superstition being there prevalent, that without that act of reverence, the evil eye, which might spoil the fermentation, would not be averted.

Everywhere superstitious ideas abound with reference to indigo dyeing, and indigo dyers have a great reputation for originating wild and extravagant stories. Many thousands of people came to the Victoria and Albert Museum, at Bombay, one day, in consequence of a rumour circulating in the town that a child had been born with a cobra round its neck, that it held its hood over the child, and that the monstrosity had been taken to the museum. This was ascribed to an indigo dyer. They spread these false stories under the impression that the dye is improved thereby. The fermentation of the vats being so very difficult to manage, and the results so often spoiled for want of knowledge of proportions and the delicate changes which cause and govern fermentation and the deoxydation of the indigo, the people are superstitious.

Very curious prints find their way to Peshawar, in blue, yellow and white, from Bokhara, of which specimen No. 135 in the Descriptive Catalogue of the Indian Silk Court is a good example.

Nos. 329, 329*a* to 329*f* in this Descriptive Catalogue are specimens of very interesting and ancient Indo-Persian figure weaving, exhibited by South Kensington Museum, Indian section.

These Indo-Persian fabrics were probably woven in the following manner:—A main warp forms the black satin ground and rises to allow the weft to come to the face to make the pattern. A binder warp works simply to fasten the weft figure on the face, and the coloured weft on the back of the cloth. This is almost the oldest method of figure weaving, and not confined to any particular country. It occurs in Japanese and Chinese work, and in many of the Palermitan and Lucca fabrics, particularly the gold brocades, and is also most used at the present day. These fabrics resemble those which the French call Lampas, and which in England are wrongly termed Brocatelle. They are not brocades, but are made by the process called *lancé*, the colours not being put in by independent shuttles, but shot straight from side to side, following each other more or less in bars. The short and exact repeat of the pattern

shows that the fabrics have been made in a modification of the draw loom. They are all silk, very heavy and expensive to make. Probably the cloth before being cut was 18-in. to 21-in. wide.

From Rajputana comes the most interesting "tie-and-dye" work, called *Bandana*, from *Band*, to tie; the most beautiful of which I found in Ulwar. The best representations of this work are shown in Plates 11, 12 and 13.

One of the most interesting exhibits in the Indian Silk Culture Court is No. 239, see Descriptive Catalogue, which is a hand-loom such as has been used for centuries at Benares, in which is woven the sacred ribbon exhibited below it. This small hand-loom is used by probably not more than three weavers, who sit in niches in the streets of Benares, near the temples, weaving the sacred ribbons. This ingenious and very curious little loom evidently foreshadowed these application of cards in the Jacquard loom. In this case the cards are little squares of horn, each having four perforations through which four of the warp threads pass and are guided at will to help in forming the intricate pattern. There are in all forty-six horns, indicating 184 warp threads.

Colours of warp: green, white and crimson. Colour of weft: crimson, which is knocked up by a small knife-shaped hand-beam.

Length of Loom . . .	4-ft. 4-in.
Height ,, . . .	9-in.
Breadth ,, . . .	2½-in.

It is made of wood, and consists only of a base of a carved piece of teak wood, having an upright peg at each end round which the warp is wound at one end and the woven tape attached at the other.

The only harness is a wooden comb, six inches in length, having 72 teeth, which holds the warp threads sufficiently apart for the horns which are 1½-in. square to be worked.

No. 240 is some sacred ribbon or tape woven at Benares in this little loom. It contains, in ornamental borders, twenty-nine names of Vishnu in Sanskrit. They are, when rendered into English characters, as follows:—

1. Shri Krishnáyanamha
Shri Gopijanvallabháyanamha
2. Shri Krishna sharol namaha
Shri Achâryaji namaha
Prabhu shri Gosáiji
3. Shri Vithal náthji
Shri Girdharji
Shri Govindji
4. Shri Bálkrishnaji
Shri Gokulnáthji
Shri Raghunáthji
5. Shri Yadunáthji
Shri Ghannashyámji
Shri Dámodarji
6. Shri Govardhananáthji
Shri Navanita-priyaji
Shri Madan Mohanji
7. Shri Vithaleshvarayaji
Shri Dvárkánáthji
Shri Gokulnáthji
8. Shri Garudhvajaji
Shri Gokul chandramáji
Shri Mathuránáthji
9. Shri Natavarji
Shri Bálkrishnaji
Shri Gokulodhavji
10. Shri Baladevji
Shri Náthji
Shri Jamunáji

All these names of Vishnu are written in Sanskrit, but some of them have Gujrati terminations. *Shri* means "the beautiful."

Another tape below is intended for Shiva worshippers, and contains only a repetition of *Om Namha Shiváya*, "I bow to Shiva."

These tapes are worn at worship in the Hindoo temples, and at home.

The illustrations I have selected form the Indian Silk Culture Court for this No. of the *Journal of Indian Art* are as follows:—

Plate 1. Embroidered hanging or *sozni*—the property of Her Majesty the Queen Empress. From Peshawar. Its number in the Descriptive Catalogue is 138. It is a large square silk embroidery worked upon a Chinese silk patterned fabric. This is probably the finest *sozni* exhibited. It it a valuable old piece with beautifully dyed colours. It is quite possible that it came from Bokhara, although *soznis* are being worked at Peshawar where I found it.

Plate 2. *Phulcari* (flower work), embroidered scarf or shawl, from Amritsar. Lent by Sir George Birdwood, C.S.I., LL.D. No. in Descriptive Catalogue, 326. The Etymology of *phulcari* is *phul*, flower, and *cari*, embroidery or work.

I selected the interesting and beautiful *phulcaris* in the Silk Culture Court at Delhi and Amritsar, principally to show the brilliancy and beauty of colouring obtained by the Punjab dyers with their own native dyestuffs. Nearly all the examples in the Court are old ones and are not commercial productions. Some of them are beautifully ornamented with circular pieces of looking-glass. They are used both for robes and petticoats. In the villages around Amritsar they are worn out of doors, but in Amritsar, only indoors.

Plate 3. *Phulcari* (flower work), embroidered scarf or shawl. A gorgeous example of *phulcari* embroidery with most beautiful border in excellent colouring of red and white flowers and gold coloured leaves and stems. From Amritsar. No. in Descriptive Catalogue, 331.

Plate 4. White silk embroidery on white net, Delhi. This is a very beautifully designed piece of embroidery worked with very flossy, boiled-off, undyed silk. No. in Descriptive Catalogue, 112.

Plate 5. *Patolo.* Silk Marriage *Sari.* Surat. No. in Descriptive Catalogue, 79. This fabric is a duplicate of No. 50, and of the same design. It is a bride's garment, given as a present to a bride, generally by her maternal uncle, during the marriage. It is woven with warp and weft, which have been separately tied and dyed by the bandana process. The dyer takes a small bundle of warp which has been dyed in the lightest colour found on the warp in the finished piece, and draws in pencil upon it some lines at measured distances according to the design to be produced. His wife then ties the silk, along the spaces marked, tightly round with cotton thread, through which the dye will not penetrate. It is then dyed with the next darker colour found upon the warp, and the process is repeated until the darkest colour is reached. The weft is then treated in the same way, in order that, in the loom, when it crosses the warp, each of its colours may exactly come in contact with the same colour in the warp. The little bundles of warp have next to be arranged in the loom by the weaver, who takes the little bundles of weft one at a time, using each in its own place throughout the design. The *Patolo* is a speciality of a province which includes the territory of H.H. the Gaekwar of Baroda, H.H. the Nawab of Cambay, and the silk weaving districts of Ahmedabad, Surat, and Broach. From Surat, Bombay.

Plates 6, *a* and *b*. Typical silk brocades of very thick texture woven in Surat. They are of great beauty and interest, and are much worn by rich Arabs who import them. The colourings are of great delicacy and the designs are very characteristic. In Nos. 51, 52, and 56 (Descriptive Catalogue), is shown great taste in the use of red, gold colour and white, not only in their disposition in the design, but in their respective tones, in which exists thorough harmony. The same may be said of Nos. 54, 55, and 75. No. 52 has a minute green spot for the centre of each flower. They are all studies, and I consider them exquisite stuffs.

With regard to the designs of these brocades, I may describe them as of Arab or Mahomedan forms, chiefly geometrical, for even in those of the more floriated treatment there is more or less of geometrical spacing. Probably the severity of this treatment gave way to an enrichment of foliated forms as in No. 56, in which this idea is worked out in an exceedingly beautiful way. Nearly all of them may be considered to be in or from the diaper manner of design so universal in India.

I selected them very carefully from the small stocks in the hands of the manufacturers in Surat, avoiding those dyed with aniline dyes or kindred derivatives.

The idea of the central portion of the design of No. 54 is taken from the pine apple.

Plates 6, *c* and *d*. Kinkhabs from Surat woven with gold and silver on silk.

Plate 7. Kinkhab *Kharita* Bag, used as an envelope by the Indian Princes, with the seal of H.H. Tukoji Rao Holkar, the late Maharaja of Indore, engraved by Shekh Nisar, Mahomed of Delhi, with the following inscription:—

Shri
Mhâlsâkânt
Charani-tatpara,
Yashvantrâv-sut
Tukoji Holkar

The explanation of this inscription is as follows:—Tukoji Holkar, the son of Yashvantrav, and the devotee of (*lit.* one who is absorbed in the meditation of the feet of) the Beautiful Husband of the Goddess Mhalsa, viz., Khanderav, the deified hero, who has a temple at Jejuri, near Poona, annually visited by a large number of pilgrims. No. in Descriptive Catalogue, 282.

Plate 8. Kinkhab table-cloth in gold and silver, interspersed with purple, green, and red silk, on black back. It is an adaptation of the saddle-cloth, No. 85, to the European drawing-room, and it is

the same design. The parrot, which is the chief figure in the design of the border, is a favourite bird in India. The design in the body of the fabric is called "*tara mandal*," or constellation of stars. The border, in five-fold bands, is known in India by the name of *popat-vela*, which means "a creeper," with parrots worked in. In this design the parrots' heads are turned back; but in Descriptive Catalogue, No. 83, the heads are in their natural position. The Hindoos draw their parrots both ways, the Mahomedans only with the heads turned backwards. From Ahmedabad. Descriptive Catalogue, No. 84.

Plate 9. Priest's cloth from Benares. Printed shawl worn by Brahmins during worship and performance of religious rites.

The pyramid of seven gradations represents Mount Meru, where Shiva is said to have his abode on a peak called the Kailas.

On the top of the mountain is shown the Phallus with the Lingam and the Cobra Vasuki, who obtained protection from Shiva, when the Saint Asthik attempted the extinction of snakes by sacrificing them in the sacred fire. On the lingam is placed the trifoliate leaf of the Bel tree (*ægle marmelos*) the tree sacred to Shiva.

From the roof hangs a bell which in all temples must be rung by each worshipper as he enters.

On the left of the pyramid is the Trishul or Trident, the weapon of Shiva, the Destroyer, or God of destruction.

On the left of the trident is the *damru* or double drusor of Shiva, above this is a lamp, over which is a conventionally drawn lotus sacred to Vishnu the Protector.

On the right of the bell hangs another lamp, and on its right is the *gada* or Vishnu's war club, below this is the Nandi or sacred bull, the charger of Shiva.

Below the bull is the chankh or conch shell of Shiva, the name of which is Panchajnya, which is blown for a war cry.

The border of this cloth is elaborated by a series of six forms of patterned work, and lines; in the centre of the border are the sacred footprints of Vishnu, with symbolic lines or delineations which should astrologically exist on the soles of his feet. Between the footprints is another form of the Phallus.

The footprints are bounded by a circular and conventional form of the *chakrà* or disc, a weapon of Vishnu. No. in Descriptive Catalogue, 180.

The inscription is in Sanskrit, in Bengali characters.

Om
Durga Durga
Shiva Durga
Om Shiva Durga.

Kali, Tara, Maha-Vidya;
Shodashi, Bhuvaneshvari;
Bhairavi, chhinna-mastach,
Bidya, Dhruma bati statha
Bogla, Siddha bedyach,
Matangi Kamalatmika,
Eta, dash mahavidya
Siddha bidya prakirtita.

These are the names of the ten Mahavidya, the ten different shapes which the goddess Kali took:

1. Kali, the goddess of destruction
2. Tara, star
3. Mahabidya, the great goddess of learning
4. Shodashi, a goddess always young, always sixteen
5. Bhuvaneshvari, the Empress of the world
6. Bhai-ravi chhinnamasta, the dreadful one holding a head in her hand
7. Bidya drumavati, the tree of knowledge
8. Bagala, as Bagla she has two hands and stands on a car like Minerva
9. Siddhrabidya, the perfection of knowledge
10. Matangi Kamalatmika, the Matangi born of lotus

I am indebted to Mr. B. A. Gupte for the explanation of the symbolic meaning of the devices, and to Mr. U. Mukharji, Jun., for the Bengali reading and translation of the inscription.

Plate 10 represents an example of the dyer's art quite unique. I question if another such piece could be met with in Europe, certainly if so it could not be of European dye, for I doubt if the dyer's skill has advanced so far as to dye an exceedingly thin piece of net so as to be of one colour on one side and another colour on the other side.

This fabric is an English made net of very fine quality, dyed green on one side, except in parts where crescent shaped ornamentation occurs, in which the colour is red.

The other side of the fabric is dyed red with crescents in green.

The crescents on both sides are bordered with gold thread, embroidered in.

The effect is very pleasing, especially when worn as a Sari, the colours of both sides being artfully

displayed and arranged. I paid 20 rupees for it, and it was dyed in Ulwar where I found the dyer exceedingly artistic and clever, especially with Bandana dyeing.

The methods by which this unique Sari has been dyed are carefully guarded as a secret. The colours of either side in no case appear through the fabric, the colour of neither side interfering with the other. I consider it one of the most interesting specimens in the collection. No. in Descriptive Catalogue, 166*f*.

Plate 11. White, red and green *bandana* turban, "tie-and-dye" work. From Ulwar. Of similar subtlety, but of another order is the dyeing of the turban represented by this plate. It is exceedingly difficult to give a proper idea of it by chromo-lithography. It is about twenty yards long, and is of muslin with gold woven in at each end. The plain undyed turban is first folded into a rope, so that when it is tied across a stop is made which produces a diagonal line where the dye does not penetrate. In order to do this, instead of folding the cloth laterally it is folded diagonally. After it has been tied firmly, that is, banded round with cotton-thread at intervals of $\frac{1}{8}$ inch, it is dyed, by immersion, red. Afterwards it is untied and folded diagonally in the opposite direction, and re-tied so as to preserve the red and a portion of the white, and again dyed red. After this the whole is tied, except at intervals where the green lines appear; it is then dyed green in these exposed parts, the previous dyeing of red having been carefully stopped off. On untying the rope and unfolding it the effect is exactly as in the broad part shown in the plate. The rest part of the plate, which shows the knotted rope-like appearance, represents the stage after the cotton bands have been removed from between the green parts.

The effects produced by this method of dyeing are wonderfully soft and pleasant; and nothing interested me more in Ulwar than to watch dyers patiently tying their cloth previously to dyeing it. Descriptive Catalogue, Nos. 571 *a* to *f* are an exceedingly interesting collection of this method of bandana work.

I also found in Ulwar English imitations of this mode of decoration—one of which I bought for sixpence. It was machine-printed, and of course bore no comparison to the taste in arrangement of lines of the native work. The lines on the machine-printed English specimen are exceedingly crude and hard, and the colours wanting in the richness of tone of the originals.

The price I paid for the example represented by this plate was Rs. 6, and it is wonderful how the effect could be produced for the money.

The introduction into Ulwar of English machine-printed work is interfering seriously with the prospects of the native dyers, who, cheap as is their labour, and frugal as is their mode of living, are not able to hold up against machine competition, and their occupation threatens to be soon extinguished, and with it the artistic perception and skill which has for ages given to so many people an interesting and beautiful employment.

The substitution of machine for hand work is nowhere so painfully evident as in this richly decorated class of goods, and it will be a positive damage to thoughtful work if this art should be lost.

Plate 12. Bandana turban (knot dyeing or "tie-and-die" work) Navanagar, Kathiawar. This is an example of the same description of work as the last plate, but differently applied. Instead of folding the cloth knots are tied wherever there is a coloured spot, and so tied as to produce a spot more or less square or diamond shape when untied. This art is purely a Gujrati one and finds its greatest development in Rajputana. This example is a turban with a deep ornamental border of lines, between which is a series of pattern work of great interest, the whole very much resembling tesserae. The ground colour is red, with white, green, and yellow birds and other ornamentation. After the tying has been so managed as to produce the effect shown in the plate, the whole end of the turban is stopped off by tying, and the rest dyed black as shown in the upper part of the turban. It is then afterwards untied and opened out with the effect shown.

I have brought from Ulwar, Jaipur, Ajmere, and Baroda some beautiful specimens of this kind of work in various stages. The tying of some of the more elaborate pieces is a work requiring much time, skill and patience.

Plate 13. Bandana Sari (knot dyeing or tie-and-dye work). This is the most elaborate and beautiful specimen, and was kindly lent to me, for the Silk Culture Court, by Diwan Sri Ram, Prime Minister of Ulwar, a gentleman who takes the greatest interest in this and in the other industries of the people of Ulwar. The length of time required to tie up this piece was from two to three months. The value of it in Ulwar is Rs. 15. The plate gives a most faithful and excellent representation of the fabric and a detailed description of it is not necessary. This fabric is called in Ulwar *dhuppatti*, and is worn by women of the highest classes as a head dress. No. in Descriptive Catalogue, 166*e*.

No one can pass through the length and breadth of India without being greatly impressed by two things: first, its enormous population; second, the excellence of handicraft work with a love of ornamentation, so wonderfully and patiently wrought out, whether it be in metals, stone, wood, ivory, or textile fabrics. The importance of preserving to these clever and patient people their trades and industries cannot, in my opinion, be over-estimated; beside this I have endeavoured to show in this paper how much England can do for India by stimulating the people in Bengal, and other parts where silk can be produced, to the production of a much greater supply of the raw material. Her dyes also are beautiful, and ought to find a ready application in Europe both for silk and cotton. I have no doubt that the Colonial and Indian Exhibition will be of great service in showing the West what an enormous variety of raw material India is capable of producing. A practical and unselfish regard for her welfare will constitute the strongest bonds of Empire Federation and enable us to look upon our Indian fellow subjects in the spirit happily embodied and expressed by Mr. Edwin Arnold in his sonnet preface to his "India Revisited,"

"India, farewell!
Thy shining shores, thy people of the sun,
Gentle, soft mannered, by a kind word won
To such quick kindness; O'er the Arab main
Our flying flag streams back; and backwards stream
My thoughts to those fair open fields I love,
City and village, maidan, jungle, grove,
The temples and the rivers; must it seem
Too great for one man's heart to say it holds
So many Indian sisters dear,
So many unknown brothers? that it folds
Lakhs of true friends in parting? Nay! but there
Lingers in my heart, leave taking; and it roves
From hut to hut whispering, 'he knows, and loves.
Good bye! Good night! Sweet may your slumbers be,
Gunga! and Kasi!* and Saraswati!"

* The classic name for Benares, the sacred city of the Hindoos { Kasi, Kasi, mhanata jalati Papachya rashi (*Hindoo poem*). The heaps of your sins will all be burnt to ashes if you only name the name of Kasi.

THOMAS WARDLE.

FAMOUS MONUMENTS OF CENTRAL INDIA.*

SIR LEPEL GRIFFIN has conferred a real benefit on all who are interested in Indian art and architecture by the production of this sumptuous volume, and it is very gratifying to find from his preface that it is intended to be an instalment only of the work he has in hand.

He tells us that this volume "has been issued with the sole desire of placing, by the autotype process, on permanent record in public and private libraries accurate representations of the more important architectural monuments of Central India," and he also informs us that the untimely death of Mr. James Fergusson has prevented the text from being what he would have wished. It must be confessed that the letter-press, even admitting that it has been deliberately subordinated to the illustrations, is not in the main up to the mark of the latter. These, however, are all that could be desired and once more prove how admirably the Autotype Company performs the work it undertakes.

There is one more criticism that should be made before proceeding to point out the contents and excellencies of the book, and that is as to the spelling of the native names. Here once more we have exhibited that foible of the present day, the spelling partly on the Hunterian system and partly in the "usual way," *i.e.* on the haphazard system. If we have "Bundelkhand," which is intelligible and speaking from the Hunterian point of view strictly correct, we ought not to have "Chutterbhuj," which is hopelessly wrong and neither one thing or the other. Then we have Boundela, copied from Rousselet and right enough in French, Sounaghar, Oorcha, Duttiah, and so on, while on the other hand there is the painfully, even pedantically, accurate Ajaygarh. It is 102 years ago since Sir William Jones pointed out the hopeless fallacies in the arguments in support of the "usual" way of spelling and it is really time that they were understood, at least by scholars like Sir Lepel Griffin.

This first instalment of the monuments of Central India consists of 89 plates; of which 27 are devoted to the Sánchí Tope, 20 to Gwalior, and 21 to Khajuraho (spelt also in this book occasionally Khajraho—a fact that tells its own tale), thus leaving 21 plates for miscellaneous and scattered buildings.

The Sánchí Tope is, on paper at any rate, one of the best known remains in all India, and consequently the illustrations are not exactly new, but they are at the same time excellent and exhibit the wonderful sculptures, at Sánchí with a splendid wealth of detail to be found nowhere else. It should

* Famous Monuments of Central India, illustrated by a series of 89 photographs in permanent autotype, prepared under the direction of Sir Lepel Griffin, K.C.S.I., Agent to the Governor-General for Central India.
London: AUTOTYPE COMPANY, 74, New Oxford Street; and H. SOTHERAN & Co., 36, Piccadilly.

be here said that the photographer employed throughout is Lala Din Diyal, of the Secretariat Office at Indore, and remarkably well has he performed his task. As regards the letter-press accompanying this portion of the volume, the works of Fergusson and Cunningham have been available and make it valuable and really explanatory of the pictures. The opening sentence may be recommended for what it may be worth to the attention of Col. Yule in connection with "Hobson-Jobson." "The word 'Tope' is derived from Afghanistan, where it is used to designate all the solid mounds opened by Messrs. Honingingberger and Masson, and it is considered to be the same as the Pali 'thupo,' which is synonymous with the Sanskrit word 'stupa,' signifying mound or tumulus."

As regards Gwalior, Sir Lepel Griffin has done good service in drawing attention in so marked a manner to the architecture of that renowned fort, and here again he has had the advantage of the labours of General Cunningham, the pen and pencil of Rousselet and the enthusiasm of Major Keith to help him in the letter-press, which, however, hardly does justice to the subject. As to the illustrations, nothing at all approaching them has hitherto been published and we cannot be too thankful for them.

Passing on to Khajuraho it may be remarked that there is a good deal of valuable information available and not very difficult of access, regarding this wonderful place, and yet about one page of description is all that is vouchsafed us to twenty-one illustrations, which last, however, are admirable; and again it may truthfully be said that there is nothing like them elsewhere.

As to the miscellaneous plates at the end of the book, the same beauty of illustration, accompanied by what may be called characteristic meagreness of information, is to be observed. Here some of the pictures are actually new, and all are on a scale never before attempted, and most excellent of their kind.

There is, naturally, to be found throughout the work a goodly number of reproaches levelled at the English in India for vandalism, and some of them are undoubtedly deserved. The last time, some three years since, that the present writer saw the Shahjahanabad fort at Delhi, it was still in the old condition of painful desecration, with a canteen in the Diwan-i-am. However, these reproaches are no longer applicable in all their old force, and Sir Lepel has done well to point out that it is the natives of India, rather than ourselves, that are now to blame for the neglect into which so many Indian monuments have fallen. The recent history of the Sánchí Tope is a case in point: discovered in 1819, damaged by amateur archæologists in 1822, explored and nearly irretrievably damaged by Cunningham and Massey in 1851, to be cleared of over-growth and saved from destruction in 1881, and repaired in 1883.

On one point in this particular connection it is very gratifying to find so high an authority as Sir Lepel Griffin speak out plainly in support of Mr. Growse's oft-repeated and indignant protests against the foolish assumption, so often acted on in India as if it were a truism, that because a man is a district engineer he is therefore also an architect. One cannot do better as to this than quote his own words:—"The Government should compel a certain number of Royal and Civil Engineers to pass a severe and prolonged training in the establishments of the most distinguished European architects, and avoid the reproach, which is unworthy of a civilized Government, that its engineers are incompetent to design a building of higher architectural pretensions than a jail or a barrack. This is not their fault, but that of the Government. An engineer can no more design a beautiful house without prolonged technical instruction than a house painter could produce a beautiful portrait without a similar training."

Lastly, it is to be noticed that, under English guidance, some few of the native rulers—*e.g.*, the late Maharaja Sindhia, the Begam of Bhopal, and the Maharaja of Dhar—have been led to care a little for the noble remains within their territories, and it is partly with the hope of inducing others similarly placed to imitate them, that the costly work under review has been produced. May it succeed in this object! And in congratulating all concerned in it on what they have already done, it may be safely said that all its readers will eagerly look forward to the next instalment, which is to give them a view of the remains at Mandu, Raisin, Udaipur, Bhojpur, and Ujjayin.

R. C. Temple.

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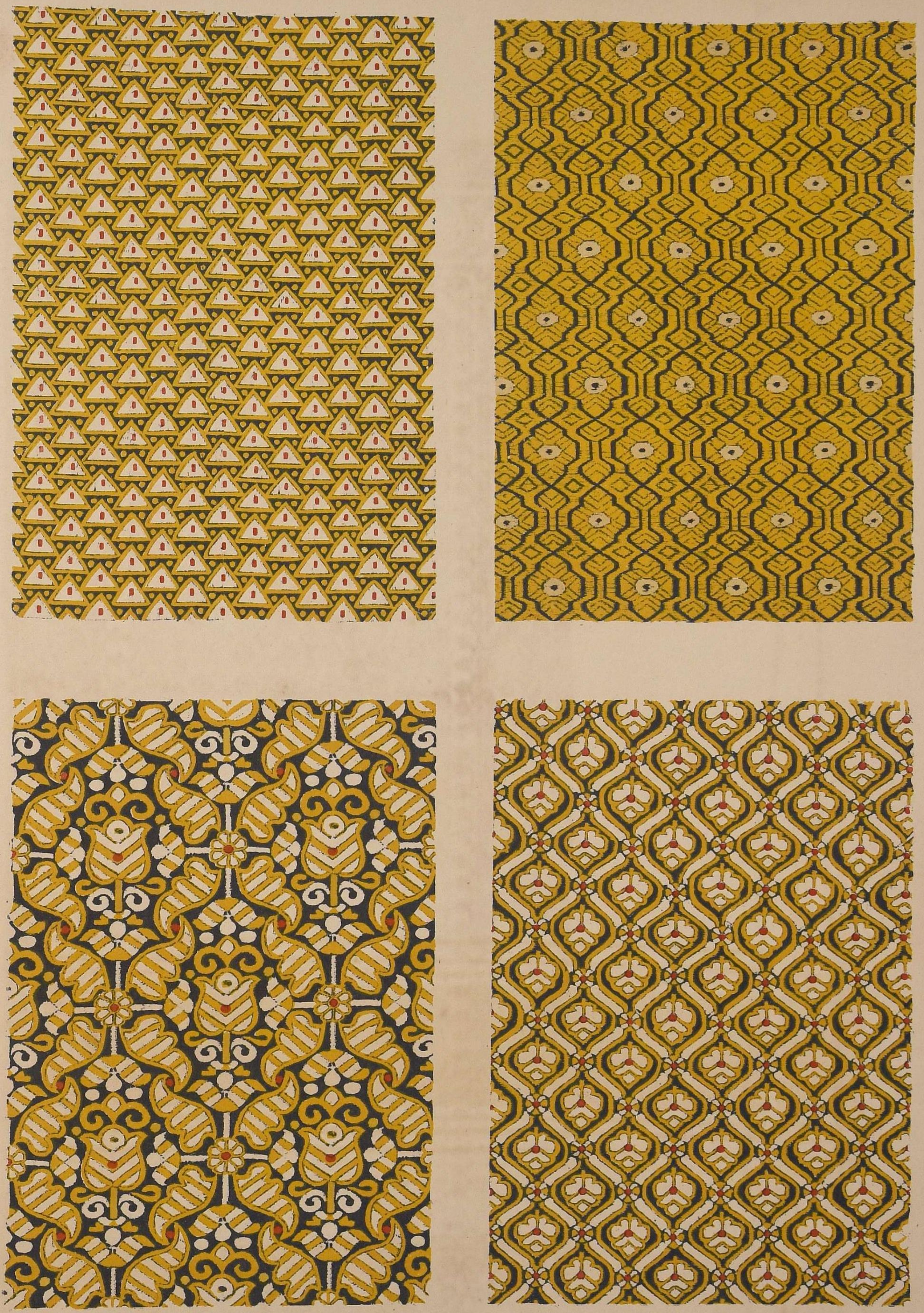

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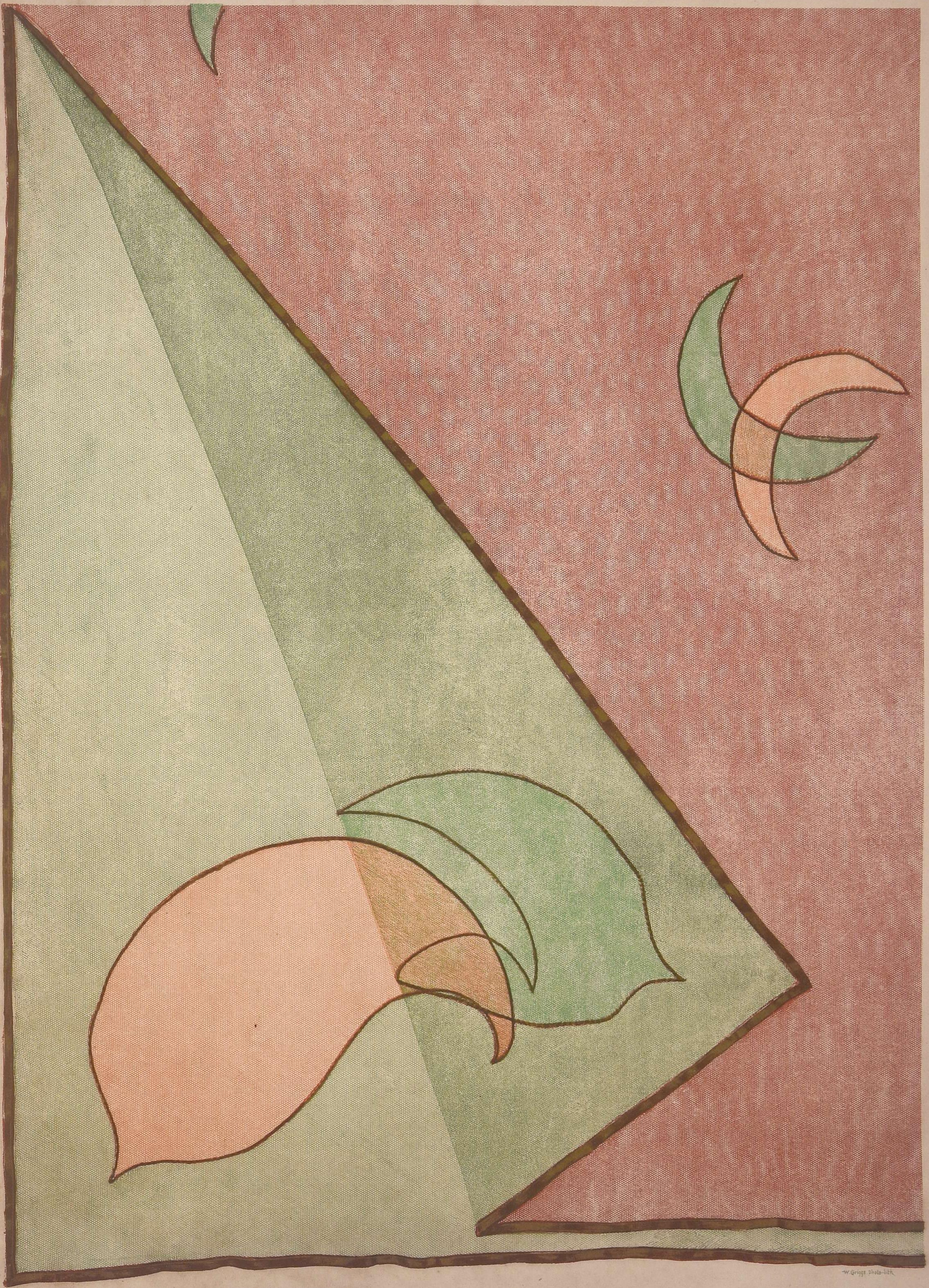

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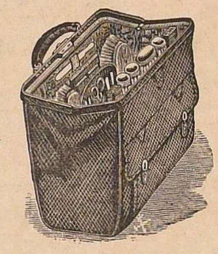

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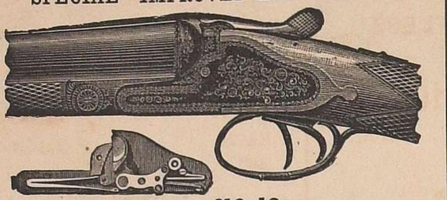

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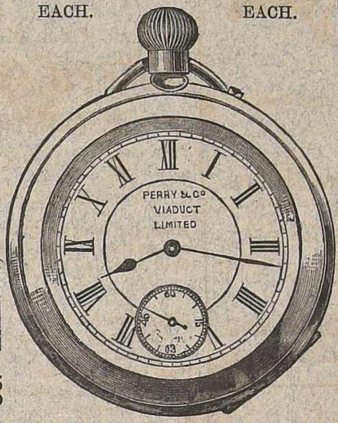

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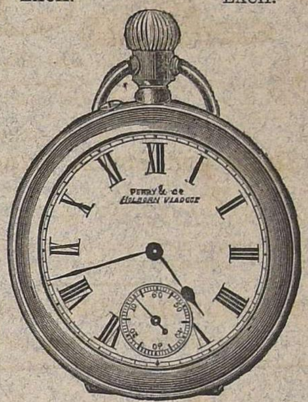

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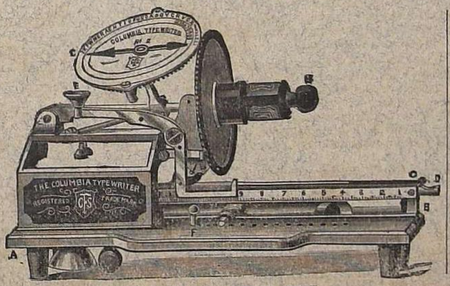

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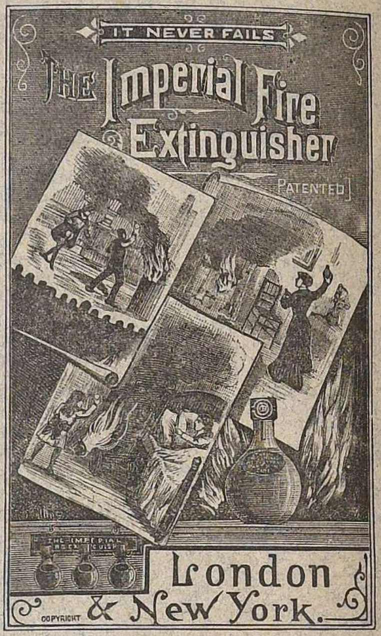
Is the only one supplied with a vent in the stopper, and from the adoption of which the Chemical contents of the Grenade, when brought into contact with fire, produces THREE TIMES MORE EXTINGUISHING EFFECT than that placed in any other Grenade, and permits the use of a bottle, the glass of which is so thin that even a child can break it.

Their Royal Highnesses the Prince and Princess of Wales and Suite witnessed a Practical Experiment in Fire Extinguishment at Norwich, during the Royal Agricultural Show, July 14, 1886.

The fire extinguisher displayed in presence of the Royal party and a large company was the Imperial Hand Grenade, and the trial was conducted in a meadow next Trowse Church, under the direction of Mr. T. H. Tilton and Mr. Alfred Barnard (of Barnard, Bishop and Barnards, who are wholesale agents for the East of England). The experiments were a thorough success. A wooden chimney 14 feet in height was ignited, and the flames shot up quite 10 feet beyond; a large structure representing the section of a house, and a smaller structure were also set on fire, and all were instantaneously extinguished by four grenades. The Prince and Princess both expressed their surprise and pleasure at the efficacy of this novelty in quickly putting out fire, and ordered that several might be sent on to Sandringham. The Royal party then moved off amid the cheers of the crowd.—*The Norfolk Chronicle and Norwich Gazette*, July 15th, 1886.

THEODORE H. TILTON,
Manager,
114a, Queen Victoria Street, E.C.



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